

1968

L.647

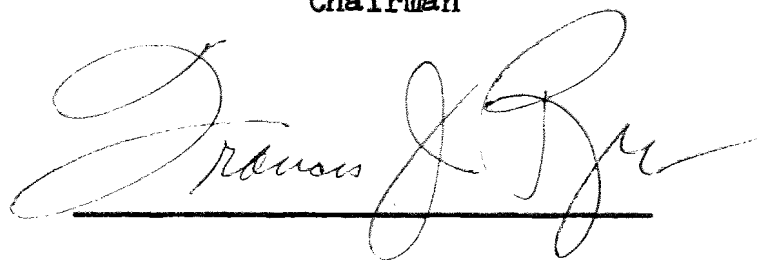
A LABORATORY APPROACH TO THE BAND REHEARSAL


by

Richard William Lingwall

Approved by Committee:

  
Chairman

  
Thomas J. Byrne

  
Dean of the Graduate Division

1622-9

## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION . . . . .	1
Background . . . . .	1
The problem. . . . .	2
II. PROCEDURE FOR TEACHING ELEMENTS OF MUSIC . . .	5
Objectives . . . . .	5
Rehearsal routine. . . . .	6
Warm-up procedure. . . . .	6
III. UNIT OF STUDY. . . . .	10
Significance . . . . .	10
<u>Overture in C</u> . . . . .	11
Composer . . . . .	11
Key Center . . . . .	12
<u>Military Symphony in F</u> . . . . .	19
Composer . . . . .	19
<u>Overture for Band</u> . . . . .	24
Composer . . . . .	24
BIBLIOGRAPHY . . . . .	29
APPENDIX . . . . .	33

## CHAPTER I

### INTRODUCTION

The purpose of this paper was to present a method by which music students in performing concert bands of public schools could acquire general knowledges of music in addition to performance skills. Analyzation of the basic tenets of music education seemed necessary to clarify this goal.

Background. Music is one means through which the aesthetic nature of man can be developed and nurtured. The public school has the obligation to develop the whole individual and prepare him for a complete, well-rounded adult life, both vocationally and avocationally. To accomplish these goals through music, schools must prepare the individual by providing the opportunity to gain a deep sense of music appreciation through a thorough knowledge of theory, history, form, and style, plus an opportunity to listen, perform, and create.

Music educators generally agree that one of the main purposes of music education is to develop a general public interested in attending concerts, buying records, participating in community music groups, and generally functioning as intelligent consumers of good music. Unfortunately, the current situation reveals that these purposes are not being advanced rapidly, nor is the musical knowledge gained in

high school commensurate with the large amount of money spent on school music.<sup>1</sup>

The problem. Many music education programs are providing inadequate and ineffective educational experiences for students at the elementary and junior high school levels. The music profession must upgrade the entire program of music education, as it is lagging behind the academic areas in the use of new methods, innovations, and equipment.<sup>2</sup> Music educators must research, experiment, and elevate the program to a position of greater social value.

The training of performers has frequently become synonymous with music education to the exclusion of the development of lifelong appreciation of music. As music programs become more highly specialized and individualized they frequently become negligent in total music education.

Most Iowa high schools support performing vocal and instrumental groups to the extent, as shown in a 1967 survey by the Iowa State Department of Public Instruction, that 43 per cent of Iowa high school students participate in performing groups.<sup>3</sup> Few high schools, however, include a

---

<sup>1</sup>Robert John, "The General Music Dilemma," Music Educators Journal, XLVIII (February, 1962), 66.

<sup>2</sup>The Performing Arts: Problems and Prospects, A Report Prepared by the Rockefeller Panel on the Future of Theatre, Dance, and Music in America. (New York: McGraw-Hill, 1965), p. 187.

<sup>3</sup>Dallas Center [Iowa] Times, January 5, 1968.

general music course. Only four and one-half per cent of Iowa high schools offer such courses, and only two-tenths of one per cent of the high school students are enrolled in such courses.<sup>1</sup> The high school band may represent the last opportunity for the student to gain general knowledges and appreciation of music.

This situation, prevalent throughout the country, has attracted national concern. Many conferences and symposiums have been held to discuss the issue and suggest solutions to the problem. The Tanglewood Symposium sponsored by MENC, the Rockefeller Report, the Yale Seminar, the Contemporary Music Project sponsored by the Ford Foundation and MENC, and the American Association of School Administrators all recommended more course offerings in music, diversified and designed to fit the needs of more students.

The Tanglewood Symposium made several recommendations, including required music and arts courses for all high school and college students, the emphasis being on learning concepts rather than facts, and continuing the quest for knowledge all through life.<sup>2</sup> A larger faculty of specialists should team teach classes and provide optimum

---

<sup>1</sup>Data on Iowa Schools, A Report Prepared by the Iowa State Department of Public Instruction (Des Moines: State of Iowa, 1967), p. 51.

<sup>2</sup>"The Tanglewood Symposium," Music Educators Journal, LIV (November, 1967), 77.

A LABORATORY APPROACH TO THE BAND REHEARSAL

---

A Field Report  
Presented to  
The Graduate Division  
Drake University

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music Education

---

by  
Richard William Lingwall  
August 1968

continuity and fertility of course content. All courses would provide an environment conducive to the development of proper attitudes and serious study of music, all culminating in the final product, the knowledgeable and appreciative music student.

Until the time that this upgrading is finalized, the present directors of performing groups must accept the responsibility for music education on the high school level. The American Association of School Administrators recommended that the performing organizations of the schools be the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance, but also to probe deeper into the structure, design and meaning of music through the study and analysis of a wide variety of literature representing various styles and periods of musical history.<sup>1</sup> With proper research, resource materials, and planning, the music instructors could present factual information to the students during rehearsal that could help them become musically knowledgeable adults while preparing for the immediate goal of the performance.

---

<sup>1</sup>Music in the School Curriculum, A Report Prepared by a Joint Committee of the American Association of School Administrators and the Music Educators National Conference (Washington, D. C.: American Association of School Administrators, 1965), p. 5.

## CHAPTER II

### PROCEDURE FOR TEACHING ELEMENTS OF MUSIC

Objectives. To incorporate the teaching of general musical knowledge into the regular band rehearsal the director must re-evaluate the goals and methods of his program. If the performing organization is to be the only opportunity for music instruction, the overall objectives must be broadened beyond performance to include musical and aesthetic growth. The director should thus have a three-fold objective for his organization: technical skill, musical knowledge, and aesthetic appreciation.

The development of technical skills is certainly one very important facet of the band program and must not be sacrificed. Of equal importance is the need to provide significant information about music - its form, notation, and history. Aesthetic appreciation is the emotional response of the student. Developing an awareness and sensitivity to the aesthetic qualities of music is important. The sum total of musical knowledge and technical skill would hopefully lead to aesthetic appreciation. These goals may be achieved simultaneously in the rehearsal laboratory.

The quality of performance need not suffer from the addition of theory and history, indeed, it might improve. The director must, however, utilize every minute to the



utmost, and must be well prepared for the presentation of factual information during the rehearsal. The only limitation to what the group can accomplish will be that imposed by the limitations of the director's imagination and enthusiasm.

Rehearsal routine. There were several organizational plans which might have been used, but for the purpose of this paper only one was elaborated. The changes in the normal rehearsal routine were kept to a minimum as it would not be desirable to convert the band into a general music class. Most of the rehearsal time would still be spent rehearsing and preparing specific compositions, with the interjection of musical knowledge being a natural supplement to the normal group activity.

At the outset of the school year the director might give a diagnostic test to determine the present level of musical knowledge within his group. If three or four age levels are represented, a wide variance of knowledge will probably exist. Some students will not know the names of the notes while others will have a rather sophisticated and knowledgeable music background. The director must begin at the level of the band and progress from there.

Warm-up procedure. The band normally spends a small amount of time at the beginning of each rehearsal on warm-up

drills. Rather than always playing the same scale or chorale, these warm-ups could be planned to introduce and explain several different facets of music. If the students hear the fact explained, demonstrate it through playing, and then have the opportunity to review it and correlate it to other facts during the rehearsal, they may remember it and grasp the concept which will be applied to material presented in the future.

The familiar concert Bb warm-up scale can be expanded in several ways: naming notes; learning the key signature; analyzing the interval sequence; and learning about transposition, arpeggios, chords, chord structure, and chord progressions. The analysis of chord structure could lead to the verticle-horizontal relationships of music and the exploration of the components of melody: motives, phrases, periods, cadences, counter melody, counterpoint, cannon, and form. These warm-up activities could be planned around the music to be rehearsed so that reference could be made to them throughout the rehearsal. Care must be taken to progress slowly and to present the musical facts with clarity and continuity so that the relationship of the single fact to the whole of music is clearly understood.

The entire purpose of this presentation is to teach data about music through the compositions being prepared for performance, thus the director must be careful to choose

pieces of musical worth. The aforementioned items of music theory can be studied through many types of music, but the facts to be taught about music history and form are determined largely by the numbers being studied. As the types and periods of music available for band are varied, continuity in this phase of the study would be strengthened by planning units such as Baroque, Classical, Romantic, and Contemporary. These could be subdivided if the director wished to spend more time on one era. Two or three compositions of the era would be chosen to be studied. The form and musical devices of composition would be analyzed and studied as well as composers, history, and characteristic features of the music of this period. Several other selections of contrasting and differing periods or styles could be chosen to provide variety for the concert.

Other music and recordings of the same period and style could be read and listened to for further illustration of characteristic features. By concert time the students would not only be able to play the music, but would have a working knowledge of the music being performed, its history, form, and style. It would be appropriate to share this with the audience.

At the end of the unit it would be advisable to give a test to measure the musical growth of the students and

also to evaluate the methods of presentation and the material presented. Such a test is included in the Appendix.

## CHAPTER III

### UNIT OF STUDY

Significance. For this paper a unit of three early band compositions from the late classical period was selected: Military Symphony in F by Francois Joseph Gossec, Overture in C by Charles Simon Catel, and Overture for Band by Felix Mendelssohn. This unit has special significance because the wind band as known today originated in Paris in 1789 with the Band of the Garde Nationale. Francois Gossec and Charles Catel, both prolific composers of the day, were the first directors of the organization, and wrote the first real masterpieces for wind band.<sup>1</sup>

The following material comprises a study unit for band which emphasizes the early band and its music. This unit presents many facts and ideas, but stresses broad concepts. The compositions selected for this unit have been analyzed and the music components have been defined within the unit. Following the definitions are musical examples of the main themes containing these components. It is understood that many specific facts will not be remembered, but will contribute to a better understanding of the overall concepts.

---

<sup>1</sup>Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1961), p. 25.

During the rehearsing and teaching of these compositions it will be desirable at times for everyone to see the same music. An opaque projector would be an invaluable audio-visual aid.

### I. OVERTURE IN C

Composer. Charles Simon Catel, born in 1773, was one of the important French musicians of his day. He studied under two noted musicians, Sacchini and Gossec, and held his first professional post, accompanist and professor at the Conservatoire de Musique, at the age of fourteen.<sup>1</sup> Three years later he became director, with Gossec, of the Band of the Garde Nationale, and for this group wrote a vast amount of band music. He, with Gossec, is one of the very first important composers whose name is associated with the development of bands.<sup>2</sup>

Overture in C was composed in 1792 for the Band of the Garde Nationale, and shows Catel at his best. It is characteristic of the perfection of the late classical period and compares favorably with works of the leading composers of the period.<sup>3</sup>

---

<sup>1</sup> Alfred Loewenberg, "Catel, Charles-Simon," Grove's Dictionary of Music and Musicians (5th ed.), II, 122.

<sup>2</sup> Richard Franko Goldman, Overture in C, Biographical Notes (New York: Mercury Music Corporation, 1958), p. 3.

<sup>3</sup> Ibid.

Key Center. The Overture is written in sonata-allegro form and begins with a slow introduction, French overture style, in the key of C minor. The scales of Eb major, C minor, and C major should be learned and played.

Major scale - A major scale is a stepwise succession of notes, either ascending or descending, a whole step apart except for half-step intervals between 3-4 and 7-8.

Minor scale - A minor scale is a stepwise succession of notes, either ascending or descending, a whole step apart except for half-step intervals between 2-3 and 5-6.

Relative minor - The relative minor scale has the same key signature as the major scale, but begins a step and a half below the major.

Parallel minor - The parallel minor scale begins on the same note as the major scale, but follows the key signature of its relative major scale.

Sonata-allegro form - The sonata-allegro form is one of the most important and highly evolved single instrumental patterns, and reached its highest development and greatest use in the late Classical era. It became a very definite ternary form with set patterns and consisted of an introduction, exposition, development, recapitulation, and coda.

Introduction - Generally slow, and the thematic material is independent from the remainder of the work.

## Introduction - Principal Theme:

Period

Larghetto

Antecedent Phrase

Consequent Phrase

Motive

f p f p

C minor I I V V VI

Half-cadence Deceptive Cadence

Phrasing:

Motive - The smallest number of notes making musical sense.

Phrase - A complete musical thought.

Period - Two phrases which form a logical thought and conclusion.

Antecedent phrase - First phrase, ending on a half-cadence.

Consequent phrase - Second phrase, coming to a conclusion, usually with an authentic cadence.

Cadence - A cadence is a succession of chords leading to a momentary or complete ending.

Authentic cadence - Dominant to tonic.

Plagal cadence - Sub-dominant to tonic.

Phrygian cadence - Sub-median to dominant.



Half cadence - Ending on the dominant.

Deceptive cadence - Dominant to sub-mediante.

Larghetto - Very slow.

Terraced dynamics - There are sudden changes from loud to soft rather than crescendos and decrescendos.

Forte-piano contrasts - A repeated phrase is always softer, as an echo.

Motival Development - Motives can be developed and expanded in several ways:

Augmentation - The time value of the notes is increased.

Diminution - The time value of the notes is decreased.

Inversion - The intervals are repeated in contrary motion. If the motive jumps a third, the inversion jumps down a third.

Imitation - Exact reproduction in another voice or key.

The image contains two staves of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a 'Motive' consisting of a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. This is followed by two 'Inversion' examples: the first is a half note G4, an eighth note F4, a quarter note E-flat4, and a quarter note D4; the second is a half note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The bottom staff is in bass clef with the same key signature and time signature. It shows two 'Imitation' examples: the first is a half note G3, an eighth note F3, a quarter note E-flat3, and a quarter note D3; the second is a half note G3, an eighth note F3, a quarter note E4, and a quarter note D4.

Sequence - Repetition of a motive at another pitch, usually a second.

Melodic sequence - Sequence occurs in the melody only.

Harmonic sequence - Sequence occurs in all parts.

Diatonic sequence - Repetition without key change.

Chromatic sequence - Repetition with exact intervals maintained through accidentals.

Organ Point (drone bass or bourdon) - Organ point is a sustained or repeated note for several measure over which there is harmonic change.

The image shows a musical score with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The notation illustrates the concepts of Sequence and Organ Point. The first measure shows a melody in the treble staff and a bass line in the bass staff. The second measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The third measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The fourth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The fifth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The sixth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The seventh measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The eighth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The ninth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The tenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The eleventh measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The twelfth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The thirteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The fourteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The fifteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The sixteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The seventeenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The eighteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The nineteenth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The twentieth measure shows a sequence of the melody in the treble staff, starting on a higher pitch. The label 'Organ Point' is placed below the first measure, indicating a sustained or repeated note in the bass line. The label 'Sequence' is placed above the second and third measures, indicating a repetition of a motive at another pitch.

Exposition - The principal theme immediately sets the character of the entire work. This theme is in the tonic key, and is usually repeated. A modulatory transition leads to the subordinate theme which is in the dominant key and is often repeated.

Principal theme - First theme.

Subordinate theme - Second theme.

Modulation - The change of key within a composition.

Transition - A passage or bridge which leads from one section to another.

Tonic key - The key in which a piece begins.

Dominant key - The key a fifth above the tonic key.

Exposition - Principal Theme:

C Major: I

I VI II V

The principal theme has a chromatic melody, forceful and assertive.

Incidental development of chromaticism and motives leads back to a repetition of the theme in octaves. After a sequential treatment of a rhythmic theme and its development, the section returns to the original theme. A transition now modulates to the dominant key of G and leads into the subordinate theme.

## Subordinate Theme:

G Major: I V I

The subordinate theme has an arpeggiated melody with grace notes and passing tones, and is lyrical and expressive.

Arpeggio - The notes of a chord are played in succession rather than simultaneously.

Grace notes - Musically ornamental incidental notes receiving less than full time value.

Passing notes - Non-chord tones filling in the leap on a third.

An arpeggiated development of eight measures proceeds back to theme B, but with slightly heavier chordal accompaniment. This section closes in the dominant key.

Development - The material used in this section is derived from the exposition, then altered keys, harmonies, rhythms, inversion, augmentation, and diminution. This section closes with a transition back to or towards the tonic key and the principal theme.

## Development Section:

Handwritten musical notation for the Development Section. The score is written for piano and violin. The piano part features arpeggiated chords and chromatic movement, while the violin part plays a melodic line. The key signature is E-flat major, and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

E<sup>b</sup> Major: I                      V                      I

The development section begins immediately in the key of E<sup>b</sup> major, the relative major of the introduction in C minor. An eight measure arpeggiated development of the subordinate theme leads to the chromatic development of the principal theme. The feeling and rhythm throughout is similar to that of the principal theme. This section slackens pace, softens, and closes in G major, the dominant key.

Recapitulation - The recapitulation restates the themes as they were in the exposition, and any alterations are slight. The principal theme is in the original tonic key, and the subordinate theme is now also in the tonic key, in contrast to the dominant key of G, as it was in the exposition. The subordinate theme concludes this section as it did in the exposition, but now remains in the tonic key.

Coda - The coda uses material from the previous sections and brings the work to an extended and logical conclusion.

sion in the tonic key. It begins with the opening theme from the development section, but is in the key of Ab major. After twelve measures it modulates to the tonic key, C major, extends the rhythm pattern, and closes in the tonic key.

## II. MILITARY SYMPHONY IN F

Composer. Francois Joseph Gossec, born in 1734 of Netherland farmers, was an eager and imaginative musician and composer. In 1751 he went to Paris to study with Rameau, and through him became the director of a private band maintained for the express purpose of playing the works of Rameau. Gossec wrote his first symphonies for this group. He did a great deal of musical experimenting, and for one mass used a string orchestra inside the church and a wind band outside. He was the leading symphonic composer in France during the latter part of the eighteenth century, and his works attained ready acceptance by the French people.<sup>1</sup>

At the time of the French Revolution Gossec became the first director of the newly organized Band of the Garde Nationale, for which he composed much music. The wind band advanced steadily from this time on, partly because of the directing and composing of Gossec and Catel.

---

<sup>1</sup>Marie L. Pereyra, "Gossec, Francois Joseph," Grove's Dictionary of Music and Musicians (5th ed.), III, 720-721.

The Military Symphony in F, composed in 1793, is hardly a symphony in the developed sense of the term. It has three brief movements, Allegro, Larghetto, and Allegro, and each is a simple three part song form, A B A.<sup>1</sup>

The F major scale, arpeggio, and tonic, sub-dominant, and dominant chords should be learned.

The first movement is the longest of the three and contains more development. The first, or principal theme is four measures long in the tonic key of F.

#### Principal Theme:

Allegro Maestoso



F Major: I

I V

I

V

V

I

V

I

The second or subordinate phrase follows after a short, scalewise transition and modulation to the dominant key.

---

<sup>1</sup>Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1961), p. 214.

## Subordinate Theme:

C Major: V I V I V I V I

This modulates to the tonic key, back to the dominant key, then repeats. Part two is very short and begins in the dominant key with an arpeggiated melody.

C Major: I I I I I

Part three is a repetition of part one with the exception that the subordinate phrase is in the tonic rather than dominant key and is altered slightly. This movement ends with a short coda.

The second Larghetto movement is very short and is constructed in repeated two measure phrases. The same



rhythm pattern is used throughout.

### Principal Theme:

**Larghetto**

**Statement**

**Answer**

F Major: I V I V I V I

### Subordinate Theme:

F Major: IV I V I IV I (Modulation)  
C Major: IV V I

After a four measure development section the principal theme is repeated.

The third Allegro movement, in Alla Breve, is in the key of C and begins with a dynamic four measure statement of the melody.

## Principal Theme:

Allegro

C Major: I V I V I V

## Subordinate Theme:

G Major: I IV I I IV I

Part two is derived from the subordinate phrase of part one with rhythmic imitation and variation.

G Major: I II VII V I  
C Major: V I I V

Part three is a diminution of the principal phrase of part one and an inversion of the second phrase rather than an exact imitation.

### III. OVERTURE FOR BAND

Composer. Felix Mendelssohn was born in Hamburg, Germany in 1809, of a wealthy Jewish family. He was a very intelligent and talented boy, and began composing at an early age. In 1824, at the age of fifteen, he emerged into his own right as a composer, recognized by the leading musicians of the day.<sup>1</sup> Although he lived in the early Romantic period, much of his writing was in the classic style, and he used the classic sonata form considerably.<sup>2</sup> He was among the early composers who wrote for the wind band.

The Overture for Band was written in 1824 during Mendelssohn's stay at a fashionable seaside resort on the Baltic. The resort had a very proficient wind band, and Mendelssohn was prompted to write a composition for the group to perform at one of its concerts. Though he was only fifteen at the time, his orchestration was extremely refined

---

<sup>1</sup>Percy M. Young, "Mendelssohn (Bartholdy), (Jakob Ludwig) Felix," Grove's Dictionary of Music and Musicians (5th ed.), V, 678.

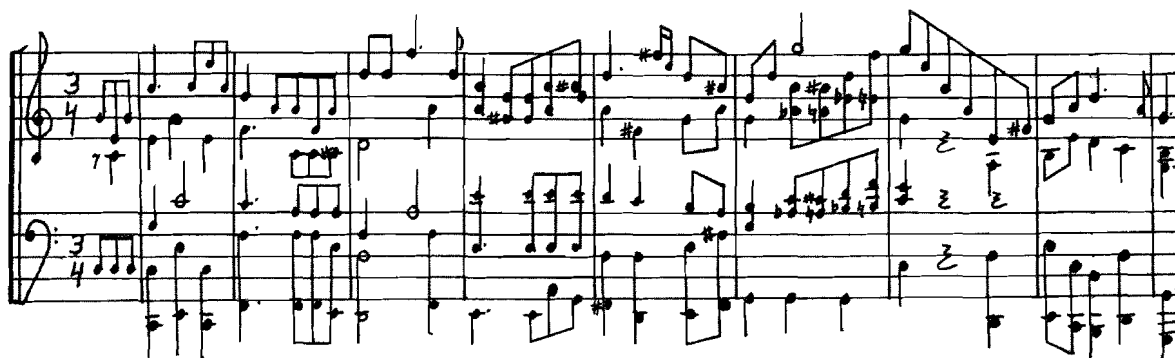
<sup>2</sup>David Ewen (ed.), The Complete Book of Classical Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 451.

and balanced and the style elegant and imaginative.<sup>1</sup>

The Overture is written in sonata-allegro form and begins with a slow introduction in the tonic key of C major.

Introduction - Principal Theme:

Andante con moto



C Major: I IV II G Major: I IV V V I  
A Minor: IV I V I IV

Andante - Moderately slow: walking tempo.

Con moto - With motion.

This phrase, repeated in octaves, is followed by a six measure transition into the subordinate phrase, again in the tonic key. This is a rhythmic imitation of the principal theme.

---

<sup>1</sup>Felix Greissle, Overture for Band, Biographical Notes (New York: G. Schirmer, Inc., 1948), p. 3.

## Subordinate Theme:

C Major: I III V I V I IV I V VII I

The forceful principal theme of the exposition is composed of two two-measure repeated phrases.

## Exposition - Principal Theme:

C Major: I IV I IV I V

A sequential scale pattern and transition leads to the subordinate theme, which is in the dominant key and is lighter and more lyrical.

## Subordinate Theme:

G Major: I IV V I V II V

This phrase is immediately repeated in the tonic key with a slight variation in the last two measures. This two measure phrase is developed considerably through sequence and modulation back to the principal theme in the dominant key.

The development section begins with a three measure contrapuntal treatment of the first motive of the subordinate theme. This is repeated three times in different keys. The rhythm of the principal theme is added, then a more extensive contrapuntal treatment of the subordinate theme is developed. The development section closes with a return to the principal theme in several keys and rhythmic exploitations, modulating into the recapitulation and a return to the principal theme in the tonic key. The transition, though melodically intact, goes through different tonalities as the subordinate theme is now also in the tonic key. Again the transition to the principal theme is different

because all themes remain in the tonic key.

The coda uses material from the principal theme and extends it to a considerable length, remaining close to the tonic and dominant keys. It ends in the tonic key.

## BIBLIOGRAPHY



## BIBLIOGRAPHY

## A. BOOKS

- Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1958.
- Ewen, David (ed.). The Complete Book of Classical Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.
- Goldman, Richard Franko. Overture in C, Biographical Notes. New York: Mercury Music Corporation, 1958.
- . The Wind Band. Boston: Allyn and Bacon, Inc., 1961.
- Greissle, Felix. Overture for Band, Biographical Notes. New York: G. Schirmer, Inc., 1948.
- The Performing Arts: Problems and Prospects. A Report Prepared by the Rockefeller Panel on the Future of Theatre, Dance, and Music in America. New York: McGraw-Hill, 1965.
- Piston, Walter. Harmony. New York: W. W. Norton, Inc., 1962.
- Stein, Leon. Structure and Style. Evanston, Illinois: Summy-Birchard Company, 1962.
- Sur, William Raymond and Charles Francis Schuller. Music Education for Teen-Agers. New York: Harper and Brothers Publishers, 1958.

## B. PERIODICALS

- Artley, Malvin K. "Teaching Theory Through the Orchestra," The Instrumentalist, XX (January, 1966), 68-70.
- Deihs, Ned C. "Developing Musical Concepts Through Performance," Music Educators Journal, LI (November, 1964), 61-62.

- Drushler, Paul F. "The Relation Between Musical Understanding and Performance," The School Musician, XXXVII (January, 1966), 50-51.
- Fowler, Charles B. "Music Education Through Performance," The Instrumentalist, XIX (November, 1964), 25-27.
- Hoffer, Charles R. "Teaching Useful Knowledge in Rehearsal," Music Educators Journal, LII (April, 1966), 49-51.
- House, Robert W. "Developing an Educative Setting for Performing Groups," Music Educators Journal, LIII (September, 1966), 54-56.
- John, Robert. "The General Music Dilemma," Music Educators Journal, XLVIII (February, 1962), 65-68.
- "The Tanglewood Symposium," Music Educators Journal, LIV (November, 1967), 49-80.
- Thompson, Leon. "The Lesson-Rehearsal," The Instrumentalist, XXII (December, 1967), 78-79.
- Weidensee, Victor. "Some Thoughts on Improving Secondary School Music," Music Educators Journal, LI (September, 1962), 70.
- Woodruff, Asahel D. "Concept Teaching in Music," The Instrumentalist, XIX (October, 1964), 25-27.

C. PUBLICATIONS OF THE GOVERNMENT, LEARNED SOCIETIES,  
AND OTHER ORGANIZATIONS

Data on Iowa Schools. A Report Prepared by the Iowa State Department of Public Instruction. Des Moines: State of Iowa, 1967.

Music in the School Curriculum. A Report Prepared by a Joint Committee of the American Association of School Administrators and the Music Educators National Conference. Washington, D. C.: American Association of School Administrators, 1965.

## D. ENCYCLOPEDIA ARTICLES

Loewenberg, Alfred. "Catel, Charles-Simon," Grove's Dictionary of Music and Musicians (5th ed.), II, 122.

Pereyra, Marie L. "Gossec, Francois Joseph," Grove's Dictionary of Music and Musicians (5th ed.), III, 720-721.

Young, Percy M. "Mendelssohn (Bartholdy), (Jakob Ludwig) Felix," Grove's Dictionary of Music and Musicians (5th ed.), V, 675-706.

## E. NEWSPAPERS

Dallas Center [Iowa] Times, January 5, 1968.

## APPENDIX

APPENDIX  
UNIT TEST  
EARLY BAND PERIOD

## I. Matching:

- |  |                           |
|--|---------------------------|
| ___ 1. Origin of the wind band                   | a. Mendelssohn - 1824     |
| ___ 2. Larghetto                                 | b. Very fast              |
| ___ 3. Forte-piano contrasts                     | c. Cut time               |
| ___ 4. Subordinate theme                         | d. first modern wind band |
| ___ 5. <u>Overture in C</u>                      | e. Full band              |
| ___ 6. Allegro                                   | f. Sarrette - 1789        |
| ___ 7. Alla Breve                                | g. First theme            |
| ___ 8. Band of the Garde Nationale               | h. Phrase and echo        |
| ___ 9. Consequent theme                          | i. Slow                   |
| ___ 10. <u>Military Symphony in F</u>            | j. Gossec and Catel       |
| ___ 11. Terraced dynamics                        | k. Fast                   |
| ___ 12. First directors of the first modern band | l. Answer theme           |
| ___ 13. Andante                                  | m. Gradually louder       |
| ___ 14. Principal theme                          | n. Suddenly loud          |
| ___ 15. <u>Overture for Band</u>                 | o. Moderately slow        |
| ___ 16. Crescendo                                | p. Gossec - 1793          |
| ___ 17. Tutti                                    | q. Second theme           |
| ___ 18. Vivace                                   | r. Catel - 1792           |

## II. Outline:

1. Outline the sonata-allegro form:

2. Outline a three-part song form:

3. Outline a two-part song form:

## III. Define:

The development section of an overture may use which of the following methods for developing or altering a motive or phrase?

Define those selected.

1. ad libitum -
2. cannon -
3. cocophony -
4. diminution -
5. etude -
6. homophony -
7. inversion -
8. modulation -
9. organ point -
10. rubato -
11. sequence -
12. tessitura -

## IV. Notate:

Write the C natural minor scale in half-notes.



Transpose a concert C major scale for Bb Clarinet in dotted eighth and sixteenth notes.



Define relative minor.

Define parallel minor.

Write an Eb major arpeggio in eighth notes.



## V. Analyze:



Indicate motives, phrases, periods, consequent and antecedent phrases. This example is in the key of \_\_\_\_.



VI. Define:

Tonic key:

Dominant key:

Cadence: